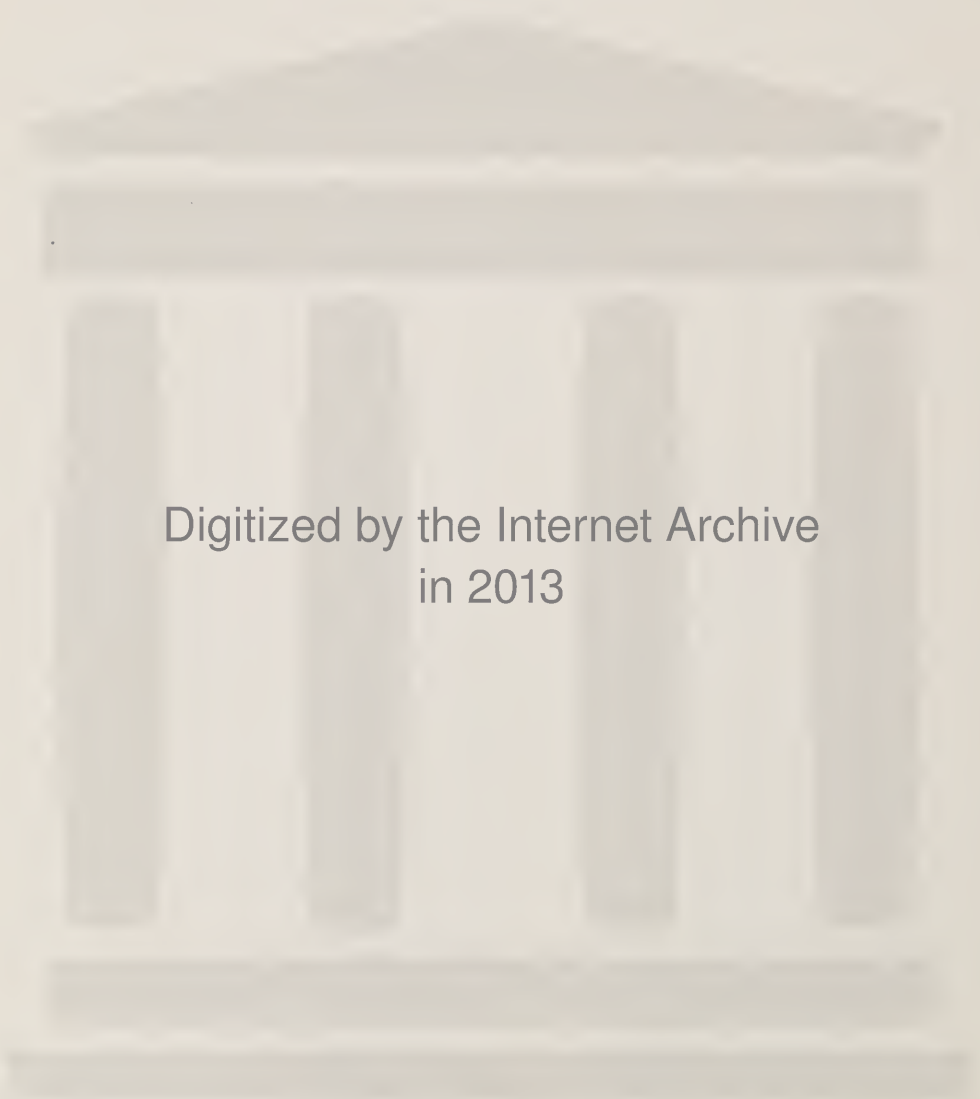


EXHIBITION OF MODERN
AMERICAN PAINTINGS

JANUARY THE EIGHTH THROUGH
JANUARY THE TWENTY-NINTH
1928

WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS



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CATALOGUE OF THE EXHIBITION

FOREWORD

Never for long does art forsake the human center of interest. Demanding "counterfeit presentments" of ourselves, we early evolved a school of American portraiture. Propounding lofty conversations, we brought forth allegories such as those of West and Cole and the historical pieces of Trumbull and others. Marvelling at the unfolding beauties of our new country, we produced the Hudson River School. Looking into our books, and through them at what we thought was the life about us, we made inevitable a story-telling genre little better and little worse than that of other countries.

First and last our demands upon the artist have been a stimulus to him. There are always those who work with one eye upon the development of a worthy craft. The "customary" themes brought forth their occasional excellencies: every school from Smibert to J. G. Brown had its more or less "purple moments."

Photography set a new pace in the pursuit of reality; impressionism showed us that to know what we are seeing we must know something of ourselves; the truth became vivid that one man's vision of a given object may not be another man's, and individualism in seeing led to post-impressionism. In this last, the individual perception of things extended itself to the expression of the painter's mood and whim: the same tree might manifest leafiness to one, roundness to another, openness of pattern to a third, and grotesqueness of silhouette to a fourth. Meanwhile, the emotional suggestiveness of color was being explored as part of the same quest, and a wide variety of significant distortions of the merely visual facts put in its appearance in the art of painting. With all this came painters who were markedly lyrical or romantic or ironic or even epic in feeling, though all were portraying themes from the familiar "landscape with figures amid which we dwell."

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Never has any of these influences completely surrendered to the next. The whole history of American art may be seen in our art of today. Davies, the Beals and others have revived the poetry of the Hudson River School with an added richness of their own. Sloan, Myers and Luks have carried forward our American genre; Bellows appeared, in some of his later work, just on the verge of infusing a new vitality into the withered stem of allegory. New drives with new technique have been made upon the natural wonders which Bierstadt and Moran indicated in our Western landscape, and some of our most modern print makers are cherishing little collections of the lithographs of Currier and Ives. American art has an abundant tradition and is becoming cognizant of it. Without undue reverence, but with a boyish enthusiasm, it is showing that it knows its own father. Last year the Worcester Art Museum held an exhibition of works, chiefly from its own collections, setting forth among other things the earlier stages of the development of American art. It is hoped that the current exhibition will afford opportunity for observing some of these interesting threads of heritage with a stronger emphasis upon recent work.

G. W. E.

CATALOGUE OF THE EXHIBITION

PAINTINGS

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|----|-------------------|---------------------------------------|
| 1 | KARL ANDERSON | THE SERENADE |
| 2 | GERRIT BENEKER | WE HAVE TOILED ALL NIGHT NEVERTHELESS |
| 3 | THERESA BERNSTEIN | NEW ENGLAND TOWN |
| 4 | JESSIE ARMS BOTKE | TOUCANS |
| 5 | JOHN F. CARLSON | SYLVAN RETREATS |
| 6 | JOHN CARROLL | ON HIS OWN |
| 7 | JAMES CHAPIN | PLANTING POTATOES |
| 8 | CHARLES CHAPMAN | IN THE REDWOODS |
| 9 | JOHN COSTIGAN | WOODLAND INTERIOR, SPRING |
| 10 | RANDALL DAVEY | CRAG AND LIZZIE |
| 11 | HOWARD GILES | CORAISE RIVER |
| 12 | CHARLES HAWTHORNE | THE BOAT STEERER |

CATALOGUE OF THE EXHIBITION

13	VICTOR HIGGINS	MY HOUSE
14	LEON KROLL	A SUMMER DAY
15	GEORGE LUKS	BOY IN A RED CHAIR
16	HENRY LEE McFEE	POPPIES IN A GLASS PITCHER
17	H. DUDLEY MURPHY	THE WIND
18	SIMKA SIMKHOVICH	THE DANCE
19	JOHN SLOAN	THE THRESHING FLOOR
20	EUGENE SPEICHER	LAKE HILL FARM
21	CARL SPRINCHORN	DECORATIVE PANEL SERIES
22	ALBERT STERNER	HEAD OF A GIRL
23	WALTER UFER	MANUEL LA JEUNESSE
24	HORATIO WALKER	TREE FELLERS
25	FREDERICK J. WAUGH	RIFFS AND RAYS

